

WHY WRITE ONLY ON ONE SIDE?

There are several reasons why manuscripts for the printer should not be written on both sides of the paper. The first, and a sufficient one if there were no other, is that it is often necessary, at least best, particularly in a newspaper composing or type-setting room, for the foreman to divide the copy, or manuscript, into small portions, called "takes," each including not more than a printer's stickful of matter, and "pay it out," that is deliver it to a number of compositors, or typesetters, in different parts of the room. A stickman, iron gauge set to the width of the column to be filled, is used, and the compositor sets his type. A stick will fill about two inches in width of the column. A compositor will set a stick of type from one side of the paper as this matter is set in. If the paper is written on one side only, the compositor can cut the page into the proper number of takes, numbering them as he pays them out to compositors, so as to insure the proper arrangement of the matter when it is brought together again after these different persons have set it in type. But, if the manuscript is written on both sides, such division of it into takes, if not impossible, is at least much more difficult, and is liable to confusion and delay, or to compositors mistaking the writer, editor and printers. But it is not only the compositor who is embarrassed; the proofreader, who has to read the proof by the stick, is put to extra trouble. If printers are ever pained, they are apt to betray the weakness when they get a piece of copy written on both sides of the paper. Christian contributors and all should bear this in mind. It frequently happens, in the printing of the great dailies, that, after all the rest of the paper is in type, several columns of telegrams, or other special matter, are sent in just before the last time is ready to go to press. To avoid delay this matter is divided into four and five line takes, and distributed among forty or fifty compositors; whereas, if each matter came written on both sides of the paper, such rapid dispatch would be impracticable. These reasons are sufficient to justify the editorial rule under consideration. If any publisher gives orders to set in a line of composition, he is bound to the waste-paper basket because the rule was not observed. How many writers have died in debt who could not, but for this one shortcoming, have become immortal there is not sufficient space here to record. — *Chicago Herald-Examiner*.

HOW TO JUDGE A HORSE.

The weak points of a horse can be better discovered while standing than while moving. If he is sound he will stand freely and squarely on his limbs, without moving any of them, the feet planted flatly upon the ground, with the limbs and naturally poised. If one leg is thrown forward with the toe pointing to the ground and the heel raised, or if the foot is lifted from the ground and the weight taken from it, disease may be expected, or at least tenderness, which is a precursor of disease. If the horse stands with his feet spread apart, or straddles with the hind legs, there is weakness of the loins, and the tailbones are disordered. Heavy pulling tends to the knees. Bluish or milky cast eyes in horses indicate moon blindness, or something else. A bad-tempered horse keeps his ears thrown back. A kicking horse is apt to have scurred legs. A stumbling horse has blemished knees. When the skin is rough and harsh, and does not move easily and smoothly to the touch, the horse is a heavy eater and indigestion is bad. Never buy a horse whose respiratory organs are at all inflamed. Place your ear at the side of the throat, and if a wheezing sound is heard, it is an indication of trouble. — *Chicago Herald-Examiner*.

WHO WON?

Our readers may find amusement in solving the following puzzle: "A crocodile stole a baby," "in the day when animals could talk," and was about to make a dinner of it. The poor mother begged pitifully for her child. "Tell me one truth," said the crocodile, "and you shall have back your baby again." The mother thought it over and at last said: "You will not give my child back." "Is that the truth you mean to tell?" asked the crocodile. "Yes," replied the mother. "Then by our agreement I keep him," added the crocodile; "for if you told the truth I am not going to give him back, and, if it is a falsehood, then I have already won." Said she: "No, you are wrong. If I told the truth, you are bound by your promise; and if a falsehood, it is not a falsehood until after you have given me my child." Now the question is, who won? — *Yonah's Companion*.

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